

COMPOSITIONS

pour la

FLÛTE

avec Accompagnement de Piano par

GUILL. POPP.

Op. 183.	Yankee doodle. Grande Fantaisie et Variations....	3 80
" 187.	Der Freischütz (Weber). Fantaisie élégante	2 —
	do. avec Quatuor.	
" 188.	Grande Fantaisie sur des Thèmes de l'Opéra: Les Huguenots (Meyerbeer).....	3 —
	do. avec Quatuor.	
" 189.	Hommage à Gounod. Fantaisie brillante sur des Thèmes de l'Opéra: Faust	2 50
	do. avec Orchestre	6 50
" 190.	Grande Fantaisie brillante sur des Thèmes de l'Opéra: Il Trovatore (Verdi)	3 —
	do. avec Orchestre	5 —
" 198.	Concertstück über das Lied: „Gute Nacht du mein herziges“ Kind (Abt).....	3 60
	do. mit Orchester	7 —
" 199.	Salût à la Russie. Fantaisie sur des Airs russes	3 —
	do. avec Orchestre	7 —
" 201.	Polka de bravoure	1 80
	do. avec Orchestre	5 50
" 203.	Fantaisie-Caprice sur un Thème de l'Opéra: Rinaldo (Händel)	3 80
	do. avec Orchestre.	
" 204.	Trois Morceaux de Salon.	
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" 216.	Mazurka élégante	1 80
" 219.	No. 1. Polka brillante	2 —
	" 2. Mazurka. No. 3. Polonaise	1 50
" 228.	La Rose. Romance célèbre de Spohr. Fant-Transcr.	1 50
" 236.	Romance d'Amour	1 50
" 237.	Concertstück üb. das engl. Volkshied: „Long long ago“	3 —
	do. avec Orchestre	5 50
" 250.	10 Morceaux de Salon.	
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" 251.	L'art d'expression. Die Kunst des Vortrags. Morc. de Salon faciles d'après des motifs, airs, chansons etc. des grandes maîtres	6 —
" 261.	6 Morceaux mélodiques très faciles.	
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" 266.	Schwedisches Concert	3 50
	do. avec Orchestre	6 50
" 270.	Transcriptions de Chansons populaires.	
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	do. mit Orchester.	
" 285.	Compositions favorites, arr. pour Flûte et Piano ..	5 —
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	No. 11. Mozart, Andante (F. Bendel, Op. 14, No. 1) No. 12. Berceuse (Reber 15. 5). No. 13. Mozart, Menuett favoris (Bendel, 14 No. 2). No. 14. Mozart, Adagio favoris (Bendel, 14 No. 3)	1 50
" 289.	Collection des Oeuvres classiques non difficiles.	
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" 294.	Kleine Fantasien über die beliebtesten Opern.	
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" 298.	Flöten-Polka	1 50
" 299.	Salonwalzer	1 50
" 311.	Ungarische National-Tänze	2 50
" 313.	5 ^{me} Morceau de Concert	3 —
	do. mit Orchester	
" 315.	Grande Fantaisie de Concert sur des motifs de l'Opéra: Martha	3 —
	do. mit Orchester	
" 316.	Sechs leichte Salonstücke.	
	No. 1. Liebes-Romanze. No. 2. Kosacken-Tanz. No. 3. Sonntagslied. No. 4. Rosen-Walzer. No. 5. Nordische Ballade. No. 6. Ungarische Heldensage	1 —
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	do. mit Streichquartett	2 —
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	— avec orchestre	5 50
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5^{me}

MORCEAU DE CONCERT.

Allegro non troppo ma energico.

Guill. Popp. Op. 813.

FLAUTO.

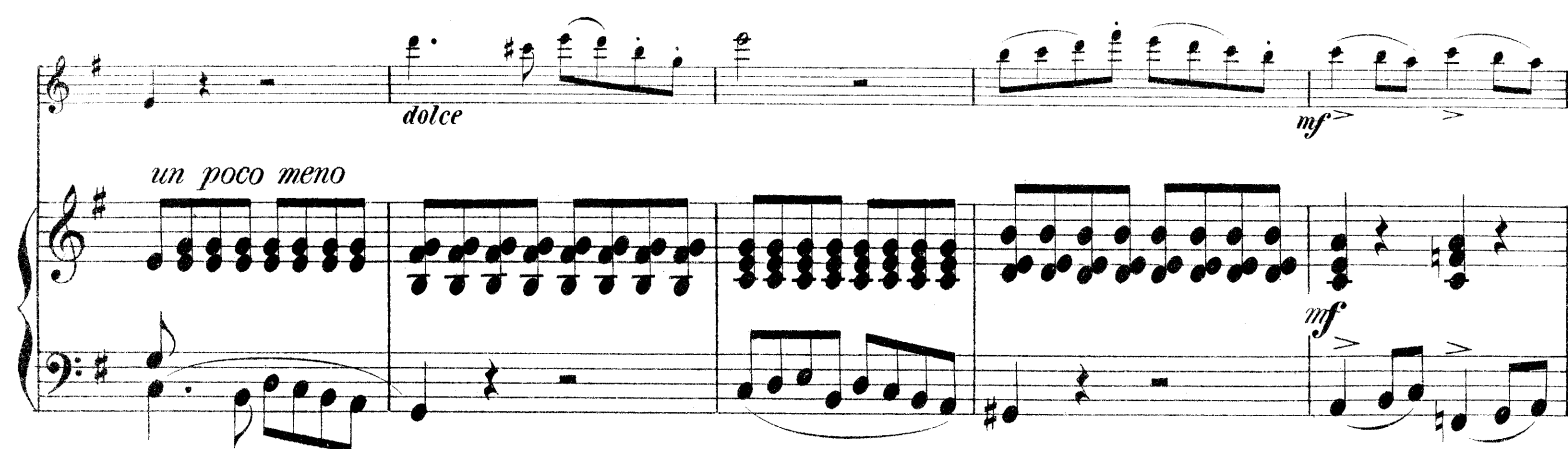
PIANO.

The musical score is written for Flauto and Piano. It is in G major (one sharp) and 2/4 time. The tempo is 'Allegro non troppo ma energico'. The score consists of four systems of music. The Flauto part is written on a single staff, and the Piano part is written on a grand staff (treble and bass clefs). The dynamics range from *mf* (mezzo-forte) to *f* (forte). The Flauto part includes trills and slurs. The Piano part includes chords and single notes. The score is numbered 5^{me} and is titled 'MORCEAU DE CONCERT.'.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** The treble staff begins with a trill (tr) over a quarter note. The bass staff has a whole note chord.
- System 2:** The treble staff features a series of eighth-note chords. The bass staff has a whole note chord.
- System 3:** The treble staff has a series of eighth-note chords. The bass staff has a whole note chord.
- System 4:** The treble staff has a series of eighth-note chords. The bass staff has a whole note chord.
- System 5:** The treble staff has a series of eighth-note chords. The bass staff has a whole note chord.
- System 6:** The treble staff has a series of eighth-note chords. The bass staff has a whole note chord.

Dynamic markings include *riten.* (ritardando) and *p* (piano) in the final system.



First system of musical notation. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melodic line with a *dolce* marking and a *mf* dynamic. The lower staff, representing the piano accompaniment, starts with a grand staff (treble and bass clefs) and a key signature of one sharp. It features a dense texture of chords and arpeggios, with a *un poco meno* marking and a *mf* dynamic.



Second system of musical notation. The upper staff continues the melodic line with a *p* dynamic. The lower staff continues the piano accompaniment with a *p* dynamic, featuring a series of chords and arpeggios.



Third system of musical notation. The upper staff features a melodic line with a *mf* dynamic and a trill (*tr*) marking. The lower staff continues the piano accompaniment with a *mf* dynamic, featuring a series of chords and arpeggios.



Fourth system of musical notation. The upper staff continues the melodic line with a *sonore* marking. The lower staff continues the piano accompaniment with a *p* dynamic, featuring a series of chords and arpeggios.

This musical score is written for piano and voice. The piano part is characterized by dense, block-like chords and complex rhythmic patterns, often featuring triplets and sixteenth notes. The vocal line is more melodic, with various ornaments, slurs, and dynamic markings. The score is divided into four systems, each with a vocal staff and a piano staff. The key signature is one sharp (F#), and the time signature is 4/4. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The tempo is marked *a tempo*. The score includes various musical notations such as slurs, ornaments, and dynamic markings.

mf

a tempo

mf

f

f

f

ff

Adagio.

The musical score is written for piano and voice. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked "Adagio.".

The first system shows the piano part with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. The vocal part enters with a piano (*p*) dynamic. The second system continues the piano part with a piano (*p*) dynamic and the vocal part with a *dolce* marking. The third system features a mezzo-forte (*mf*) dynamic for both parts. The fourth system continues the mezzo-forte (*mf*) dynamic. The fifth system concludes the piece with a mezzo-forte (*mf*) dynamic.

espressivo

mf

tr

f

f con anima

f tremolo

The musical score is written for piano on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The piece begins with a tempo marking of *espressivo*. The first system shows a melody in the right hand with a *mf* dynamic, while the left hand plays a rhythmic accompaniment. The second system continues this pattern. The third system features a trill in the right hand, marked *tr*, and a *mf* dynamic. The fourth system shows a more complex texture with a *f* dynamic. The fifth system is marked *f con anima* and features a *f tremolo* in the left hand. The sixth system continues the *f* dynamic and includes a trill in the right hand.

Musical score for piano, featuring six systems of staves. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and various musical symbols such as notes, rests, and dynamic markings.

Dynamics and markings include: *mf*, *f*, *pp*, *dim.*, *p*, *p trem.*, and *lunga Pausa*.

Allegro comme primo.

First system of musical notation for piano. It consists of a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music begins with a forte (*f*) dynamic and a *TUTTI.* marking. The right hand features a melodic line with slurs and accents, while the left hand plays a dense, rhythmic accompaniment of chords.

Second system of musical notation for piano. The right hand continues its melodic development with slurs and accents. The left hand maintains the chordal accompaniment. A piano (*p*) dynamic marking appears in the right hand, and the word *cantabile.* is written below the staff.

Third system of musical notation for piano. The right hand features trills marked with a wavy line and the word *tr*. A crescendo (*cres.*) marking is present in the right hand. The left hand continues with the chordal accompaniment.

Fourth system of musical notation for piano. The right hand features a forte (*f*) dynamic and a *Cadenza.* marking. The left hand continues with the chordal accompaniment.

Flauto. Musical notation for the flute part. It is written on a single staff with a treble clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music begins with a piano (*p*) dynamic and ends with a diminuendo (*dim.*) marking.

RONDO.

11

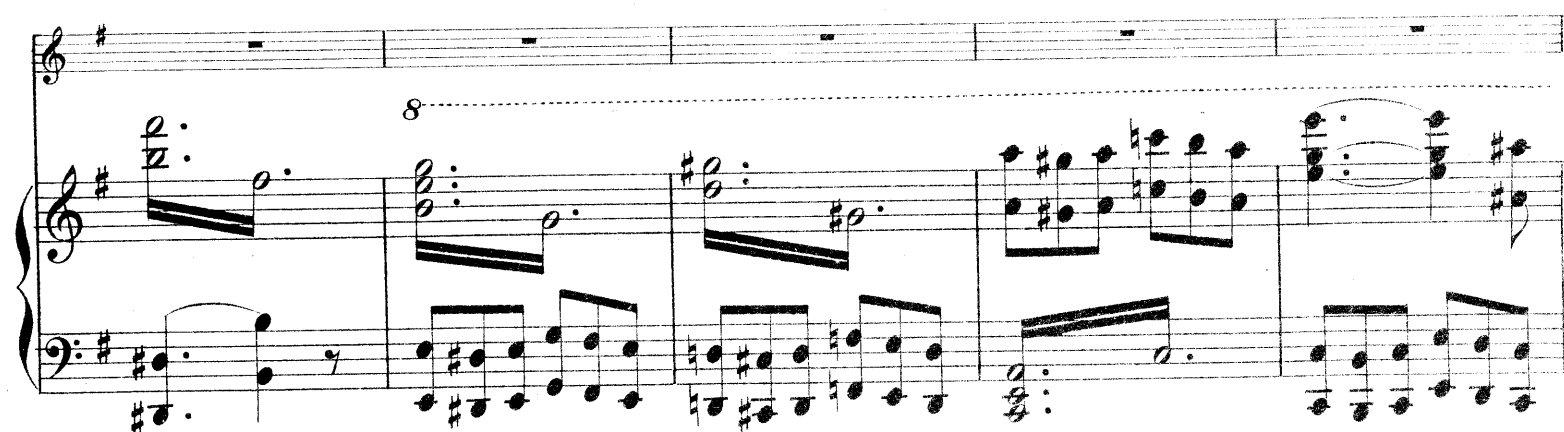
Allegretto scherzando.

The musical score is written for piano and violin. It consists of six systems of staves. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegretto scherzando'. The score includes various dynamics and articulations:

- System 1:** Piano starts with *p* and *cres.*. Violin starts with *p* and *cres.*.
- System 2:** Piano has *p* and *cres.*. Violin has *p* and *cres.*.
- System 3:** Piano has *mf* and *cres.*. Violin has *mf* and *cres.*.
- System 4:** Piano has *p* and *mf*. Violin has *mf* and *cres.*.
- System 5:** Piano has *p* and *mf*. Violin has *mf* and *cres.*.
- System 6:** Piano has *cres.* and *f*. Violin has *cres.* and *f*.



First system of musical notation. The top staff is a single melodic line. The bottom staff is a grand staff (treble and bass clef) with a *ff* (fortissimo) dynamic marking. The key signature has one sharp (F#).



Second system of musical notation. The top staff has a treble clef and a 2/2 time signature. The bottom staff is a grand staff. A first ending bracket with an 8-measure count is shown above the top staff. The key signature has one sharp (F#).



Third system of musical notation. The top staff features a trill (tr.) and a piano (*p*) dynamic. The bottom staff has a first ending bracket with an 8-measure count and a mezzo-forte (*mf*) dynamic. The key signature has one sharp (F#).



Fourth system of musical notation. The top staff includes a crescendo (*cres.*) and a forte (*f*) dynamic. The bottom staff also includes a crescendo (*cres.*) and a forte (*f*) dynamic. The key signature has one sharp (F#).

First system of musical notation, measures 1-5. The music is in G major (one sharp). The right hand features a complex, rapid melodic line with many accidentals. The left hand provides a harmonic accompaniment with chords and single notes. A piano (*p*) dynamic marking is present at the end of the system.

Second system of musical notation, measures 6-10. The right hand continues with rapid, flowing passages. The left hand has a more active role with moving lines. Dynamics include *cres.* (crescendo), *f* (forte), *mf* (mezzo-forte), and *calando* (diminuendo).

Third system of musical notation, measures 11-15. The tempo is marked *a tempo.* The right hand has a more melodic character with some rests. The left hand features a steady, rhythmic accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Fourth system of musical notation, measures 16-20. The right hand has a light, rapid texture. The left hand continues with a steady accompaniment. Dynamics include *p leggiero* (piano, light) and *pp* (pianissimo).

Fifth system of musical notation, measures 21-25. The right hand features a rapid, ascending and descending melodic line. The left hand provides a harmonic base with chords and moving lines.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 4/4 time. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand plays a rhythmic accompaniment of eighth and quarter notes.

Second system of musical notation, measures 5-8. The right hand continues the arpeggiated pattern. The left hand features a series of chords and moving lines. A piano (*p*) dynamic marking is present in the first measure of this system.

Third system of musical notation, measures 9-12. The right hand continues the arpeggiated pattern. The left hand has chords and moving lines. A mezzo-forte (*mf*) dynamic marking is present in the third measure. The lyrics "cre" and "scen" are written under the right hand in the third and fourth measures respectively.

Fourth system of musical notation, measures 13-18. The right hand continues the arpeggiated pattern. The left hand has chords and moving lines. A forte (*f*) dynamic marking is present in the first measure. A trill (*tr*) is marked in the first measure of the right hand. A *riten.* (ritardando) marking is present in the second measure. A *do* vocal line is indicated in the second measure. A *ff* (fortissimo) dynamic marking is present in the third measure. A *riten.* marking is present in the fourth measure. The tempo change to *Adagio.* is indicated in the fifth measure. A *ff* dynamic marking is present in the sixth measure.

Fifth system of musical notation, measures 19-24. The right hand continues the arpeggiated pattern. The left hand has chords and moving lines. A piano (*p*) dynamic marking is present in the first measure. A *dim. et ritard.* (diminuendo and ritardando) marking is present in the second measure. A *p* dynamic marking is present in the third measure. A *dim. et ritard.* marking is present in the fourth measure.

Allegro con spirito.

This musical score is for a piano and violin piece, page 15, titled "Allegro con spirito." The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is divided into five systems, each with a violin staff and a piano staff.

- System 1:** The violin staff begins with a forte (*f*) dynamic and features a trill (*tr*) on the second measure. The piano staff also starts with a forte (*f*) dynamic and plays a steady eighth-note accompaniment.
- System 2:** The violin staff continues with a melodic line. The piano staff maintains its accompaniment.
- System 3:** The violin staff has a trill (*tr*) on the first measure. The piano staff continues with its accompaniment.
- System 4:** The violin staff starts with a piano (*p*) dynamic, followed by a forte (*f*) section. The word *bravuroso* appears above the staff. The piano staff continues with its accompaniment.
- System 5:** The violin staff features a forte (*f*) dynamic and a trill (*tr*) on the first measure. The piano staff continues with its accompaniment.

The score concludes with a double bar line and repeat signs in the final measures of both staves.

COMPOSITIONS pour PIANO et FLÛTE.

HAMBOURG, chez AUG. CRANZ.

<p>Amtmann, P. Op. 3. Air varié Fdur. 2 — — Souvenir de Fr. Liszt: Marche hongroise, variée 2 — Bayr, G. 6 Solo's für die Flöte mit Begleitung des Pianoforte. No. 1. Solo aus dem Schauspiel: Die Maccabäer, in Hmoll 2 — No. 2. Solo aus dem Schauspiel: Süßer Bey, in G. 2 — No. 3. Solo aus der Oper: Die vornehmen Wirths, in Amoll 2 — No. 4. Solo aus d. Melodram: Moses, in Dmoll 2 — No. 5. dto. Ballet: Elisene, in G. 2 — No. 6. dto. Der Berggeist, in D 2 — Beethoven, L. v. Adelaide. Variée pour la flûte 2 — Böhm, Th. Op. 3. Andante et Polonaise 2 50 Briccialdi, G. Op. 9 L'abbandono Romanza e Polacca. 3 — — Op. 10. Concertino. 2 50 — " 11. Variazioni sopra un motivo del l'opéra: Il Puritani 3 — — " 12. Il Rimprower, Fantasia 3 50 — " 14. Fantasia sopra un motivo del l'opéra: Linda di Chamounix. 3 — — " 22. Air final de Lucia di Lammermoor, varié 3 — — Op. 23. No. 1. Studio di Concerto 1 — No. 2. dto. 1 30 No. 3. dto. Chopin 1 30 No. 4. Romanza senza parole 1 50 — " 24. Fantasia sur l'opéra: Dom Sebastian 3 — — " 25. Fant sur un air populaire de Valaquoie 2 50 — " 29. La Styrienne, Morceau de Concert 2 — — " 35. Reminiscenze de l'opéra: Maria di Rohan, de Donizetti, Fantasia romantica 3 50 — Fantasia sur des motifs de l'opéra: La Son-nambula 3 — Büchner, F., Le rossignol, Romance de Alabieff Fantasia brillante 1 80 Czapek, L. E., Op. 14. Divertissement (Dmoll) 3 50 Doppler, F. Op. 15. Berceuse 1 30 — Op. 16. Mazurka de Salon 1 50 — " 17. Nocturne de Salon 1 30 Drouët, L. Op. 123. „Sull' margine“ d'un zio, Air varié 2 — — Op. 124. „Di tanti palpiti“, Air varié 2 50 — " 132. „O dolce contento“, dto. 2 50 — " 137. „Sorte secon lami“, dto. 3 — — „God save the king“, varié 2 — Fahrbach, A. Op. 2. Variationen über eine öster-reichische Volksmelodie 2 50 — J. Op. 2. Intr. et Variat. brill. (G). 1 50 — Op. 5. Intr. et Variat. über Schuberts Trauer-walzer 2 — — " 12. Intr. et Variat. über ein Thema des Ballets: Kobold 2 — — " 44. 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(E) 3 — Kalkbrenner, Fr., Op. 63. Grand Duo (Dmoll) 4 50 Kayser, H. E., Op. 25. Potpourris élégants s. d. Thèmes d'Opéras: No. 1. Ernani № 2 —. 2. I Lombardi № 2 30. 3. Nabucodonosor № 2 30. 5. I Masnadieri № 2 —. 6. I due Foscari № 2 —. 7. Giovanna d'Arco № 2 —. 8. Anna Bolena № 2 —. 9. Lucrezia Borgia № 2 30. 10. Le Prophète № 2 —. 11. Le Prophète № 2 50. 12. La Fille du Régiment № 2 30. 13. La Gitana № 2 50.</p>	<p>No. 14. La Nuit à Grénade № 2 50. 15. Tell № 2 80. 17. Le Pardon de Ploërmel № 3 —. 18. Il Trovatore № 3 30. 19. Rigo-letto № 3 —. 20. Lucia di Lammermoor № 3 —. 23. Norma № 2 80. 25. I Puritani № 3 50. 28. Les vèpres siciliennes № 3 50. 30. Figaro № 3 50. 32. Die Zauberflöte № 3 50. 33. Fatinitza № 3 50. 46. Prinz Methusalem № 3 —. 47. Boccaccio 3 —. 48. Der Seekadet № 3 30. 49. Das Spitzen-tuch der Königin. Keller, Ch. Op. 6. Fantasia 1 50 Variat. sur le thème russe: Schöne Minka . 1 50 Krakamp, E. Op. 157. 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